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532
•322

Ia. Carved masks and wooden chains

Ib. Carved wooden figures

[Following p. xxxii-A]

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•322
532
[412]
[48]

IIa. Carved wooden spoon

IIb. Carved wooden stick with figure

[285]
[412]

IIc. Coil basket and carved wooden objects

[following p. xxxii - B]

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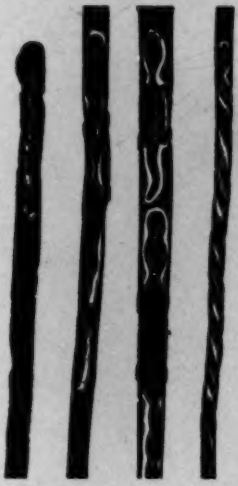
532
322
[534]
←

IIIa. Carved sticks and handmade banjo



IIIb. Carved sticks

324
532

IIIc. Carved stone fig

[Following p. xxxii-C]

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532
.322

IVa. Carved head of man on stick

IVb. Painted wooden figure

[534]

IVc. Carved wooden frog

IVd. Goatskin-covered log drum made by James Collier

[Following p. xxxii-D]

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•322
764
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XII. Wooden grave markers at Sunbury

[following p. xxxii-L]

285 Near this section lives a Negro basketmaker * who claims that he is carrying on the tradition of his ancestors. He [462] stated that for generations the men of his family had en- [322] gaged in wood carving, basket making, and various phases [286] of weaving, and that the craft had been passed on from father to son.[70] He himself only makes baskets. White oak and bulrushes are selected as the material from which to [824] make the baskets and they are stitched with scrub palmetto. Those made of bulrushes are of the coil type (Plate IIc). A A kind of thin rope is made from this grass which is then twisted around and around and sewn tightly together. The baskets made from white oak are plaited.[70] The types of baskets include hampers, flat clothes baskets, farm and shopping baskets, and the popular "fanner" which the Negro venders balance gracefully on their heads as they walk about the city, displaying a colorful array of merchandise.

322 Some years ago an unusual discovery was made near this district when a boy noticed a carved spoon ** lying on top of 412 a rubbish heap. This spoon (Plate IIa), A which has been 532 carefully preserved, is made of teak, and, judging from the dark polished surface of the wood and its general appearance, it might well be more than a century old. The bowl is shallow and about two by three inches and the whole length about seven inches. The most unusual feature of the spoon is the carved figure of the disproportionate little man forming the handle. Of particular interest are the flat cranium, the exaggerated ears, the gash-like mouth, the queerly shaped nose, the long dangling arms, and the short tapering legs which appear to be far too small for the rest of the body.[41b]

794 Near the Old Fort is the Peace Mission of Father Divine.† 346 This comparatively new religious sect has an estimated mem-

* *John Haynes, 933 Wheaton Street.*

** *Property of Edward A. Sieg, 128 West Jones Street.*

† *Though the meetings of Father Divine are common to many parts of the United States, especially in the North, where white worshippers form a sizable proportion of the followers of Father Divine, this description ac-*

A, [See Categories 285 & 412, plate following p. xxxii-B--Analyst]

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115 Refinery; he also cobbles shoes and repairs anything from broken pots to roller skates. Because of his skill as a wood (322) carver, particularly of walking sticks, he has become known in the vicinity as "Stick Daddy." A decidedly original technique is evident in his carving, but he smiled when this was mentioned.

322 "I nevuh bin taught," he said. "I took up cahvin as paht time jis fuh the fun of it. Muh granfathuh, Pharo Cooper, he used tuh make things frum wood an straw, sech as baskets an cheahs an tables an othuh things fuh the home. I guess I sawt of inherited it frum him."

322 532 One of "Stick Daddy's" canes is a slender, snake-encircled rod with a handle made from a large black and white die. Another, slightly thicker, is carved with a single crocodile. The third, a heavy stick topped with a flashlight handle in which the snapshot of a young Negro girl has been inserted, is artfully decorated with a turtle, a large crocodile, and a small, sinuous snake (Plate IIIb).[A] The chief characteristic of "Stick Daddy's" work is the boldness with which the carved figures, dark-stained and highly polished, stand out against their unfinished natural wood background. Very different is another stick that was found abandoned in an office building in the city. This has a man's head for a handle but the stick proper is so covered with minute, unpatterned crisscrosses that the little figure of a man upside down, a horned head also upside down, and an undetermined object which may be either man or animal, are noticed only when the cane is carefully studied.

759 "Stick Daddy," besides being a general repair man and carver, knows a few "sho cuos" for illnesses.

"I kin make a sho cuo fuh chills an fevuh. Yuh take some cawn fodduh an boil it an make a tea. Yuh drink some an bathe in some an yuh'll git well soon. Fuh a cold yuh git some life-evuh-lastin and make a tea tuh drink, aw git some Jack-O."

A. [See Category 322, plate following p. xxxii-C--Analyst]

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"Can you tell us why?" we queried, but she only shook her head.

"All I know is dat dey's bad luck. I foun dat out, an I wohn leh one come in muh house."

Handicraft objects in this section were more numerous than in many of the other communities. We found a most unusual brush * made from the palmetto.[45a] It was about four inches in length and two inches wide; both bristles and back had been made from a single piece of the rough fiber of the palmetto bark, spliced into splinters on one surface to form the bristles.

The work of two wood carvers was brought to our attention. One of the carvers ** made a specialty of small wooden figures (Plate Ia, Ib). He showed us several full length human figures, two or three busts mounted on square blocks of wood, and two oddly shaped objects, each with mask-like features carved on one surface.[41i] When we remarked on the originality of his work and its symmetry of design, he said simply, "I jis picked it up wen I wuzn wukin."

The other carver † had made several nondescript figures, but we were chiefly interested in two linked wooden chains (Plate Ia). One of these, which had an attached box with a ball enclosed, was similar to a chain previously shown us by another man in the community. Each man had cut his chain with all its details from a single block of wood.[70f, h]

In Frogtown and Currytown there is intense interest shown in witches, spirits, and conjure. Personal experiences were related to us by several old residents, who had come in contact with supernatural elements.

Old Henry Gamble ‡ told us that he has been accustomed to "seein tings" since childhood. Particularly on rainy nights ghosts appear to him. He said, "Sometimes dey float

* *Made by and property of Professor Redmond, Park Avenue and West Broad Street, Currytown.*
** *Jerome Carter, 445 Jefferson Street, Frogtown.*
† *Preston Coleman, 532 Charles Street, Frogtown.*
‡ *Henry Gamble, 519 West Broad Street, Currytown.*

A, [See Category 322, plate following p. xxxii-A--Analyst]

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551 [115] "Ise quainted wid two ole men, one call Uncle Friday, duh othuh Uncle July," was the statement of a third Brownville resident.* "One wuz bawn on Good Friday an duh othuh on duh Foth uh July." [20]

262 We learned that certain foods are viewed with suspicion and are never eaten or allowed to be brought into the house.[65] The exact reason why these foods are forbidden was not explained to us. One woman said, "One ting I do lak is peanuts, but I dohn eat um. An I dohn let nobody [777] else eat um in muh house. I dohn know jis wy, but it bring bad luck all duh week." **

The palmetto tree, Robert McNichols † told us, supplies an edible substance in the form of palmetto cabbage taken from the center of the tree, about a foot below the top. This is the terminal bud of the tree, white in color, tender, and re- [252] sembling the ordinary northern cabbage. It may be eaten cooked or uncooked.[45a]

273 From the same tree a wine is made. We learned two different recipes for the preparation of this beverage. The wine is sometimes made from the cabbage, which when first cut contains a white sap. The chopped cabbage is put in a container where it is allowed to ferment, after which it is strained and sugar added.‡[45b] The wine may also be made from the dark blue palmetto berries. These are placed in a container until fermentation occurs after which the juice is extracted and sweetened. The wine is a clear dark brown and is said to have an excellent flavor. Incidentally, the 824 palmetto tree serves a variety of other purposes. Palmetto fibre is used in making baskets, rugs, bottle holders, and numerous other objects.[45]

285 Many of the Brownville residents are skilled in palmetto 322 weaving and also in woodcarving. Walking sticks (Plate 000

* *William Mikell, 616 West 32nd Street.*
** *Beatrice Ward, 832 West 35th Street.*
† *Robert McNichols, Brownville.*
‡ *Ibid.*

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Walking sticks (Plate IIIa, IIIb) were brought to our attention. One had a lizard carved on its handle,* while the likeness of a snake twisted its body realistically about the length of the stick.[50, 70a-h] On a similar stick of dull, yellowish wood the tense, erect head of the large reptile which wrapped itself about the cane formed the handle.[50] In the gaping mouth was held a ball. Even the smallest detail had been delicately and artistically executed. We could learn little of the history of the stick except that it had been carved many years ago by an old Negro who had given it to the present owner and soon afterward moved away from the section.** The snake decorating [50] a third cane had eyes of rhinestones [41c] which gleamed and flashed as the stick was moved about.†

Crude hand-carved wooden table utensils were in use in several households.[70a-h] We were shown a fork (Plate IIc) with only two prongs set wide apart on the far sides of the base. One of the spoons (Plate IIc) was about the size of an average tablespoon, but with a bowl of considerably greater depth.‡

One Negro showed much ingenuity in the carving of a linked chain § with a box-like object attached (Plate Ia). Inside the box was a small wooden ball. This entire contraption had been made from one solid piece of wood.[70f-h] Another man employed his spare time in the carving of small wooden dolls, jointed and so designed that they could stand alone.[41e-i] §§

An old Negro (Plate V) living in very poor circumstances owned a number of interesting objects.‖ These he said he had inherited from a grandfather who had come to this country from Santo Domingo, West Indies. Among the ob-

* *Made by and property of William Brown, Florence Street.*
** *Property of Henry Haynes, 41st and Harden Streets.*
† *Crawford Smith, 1704 Ogeechee Avenue.*
‡ *Made by and property of Alfred Wilcher, 610 West 31st Street.*
§ *Ibid.*
§§ *Made by and property of Marion Ralph, 2411 Harden Street.*
‖ *Julian Linder, 612 West 36th Street.*

A, [See Category 322, plates following p. xxxii-C, B, & A--Analyst]
B, [See Category 142, plate following p. xxxii-E--Analyst]

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422 jects were old coins, a pistol, and a pocketbook made of shells clamped together with metal bands. The most significant (324) item, however, was a carved stone fig (Plate IIIc).A The grainy texture and the slight splits in the skin had been ex- (789) ecuted with great skill. The fig had been carried as a charm by the old man's ancestor, but where this forebear had obtained it we were unable to learn.[6, 32, 34c]

•322 On the Ogeechee Road not far from Brownville we came in 532 contact with a Negro * whose favorite pastime was carv-B ing.[70a-e] He showed us the figure of a man (Plate IVb),A about twenty-seven inches high, with heavy shoulders and torso overbalancing the lower part of the figure. The head was large and square, the eyes were painted on roughly, and the nose and mouth were attached pieces of wood. A wooden crane and other birds carved by the same man bore a crude, primitive stamp.[70c, d, g]

115 Near by on the Ogeechee Road we found Tony William Delegal,** an old man (Plate VII),C well over one hundred years old, who was formerly a slave of Major John Thomas, Harris Neck, plantation owner. His dark eyes are filmed, his once powerful shoulders are bent, but Uncle Tony can still recall incidents which took place during his childhood on 115 the plantation. Sitting on the front porch of his daughter's 533 house, he sang an African song to us. Unfortunately he did not know the English translation. The old man sang the song over and over and we were finally able to take down the (539) following:

Wa kum kum munin
Kum baba yano
Lai lai tambe
Ashi boong a nomo
Shi wali go
Ashi quank.

* *Lee Ross, Ogeechestown, near Brownville.*
** *Tony William Delegal, Ogeechestown, near Brownville.*

A, [See Category 324, plate following p. xxxii-C--Analyst]
B, [See Category 532, plate following p. xxxii-B--Analyst]
C, [See Category 142, plate following p. xxxii-G--Analyst]

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of schooling as evinced by her diction. She is a devout member of the Adventist Church, her day of worship coming on Saturday instead of the customary Sunday, a day observed and anticipated by the average Negro.

"Silvia Higgins," Esther testified, "wuz a medium. She talked with spirits all huh life.[56a, b] She used the rapping signal. I myself have seen the work and acts of spirits. I've seen cheahs and tables move about a room. And I've seen a woman and a boy come intuh my yahd and then disappeah, and I know that the woman wuz dead. The boy wuz not dead but wuz not anywheah in this vicinity. Silvia Higgins wuz my mothuh. She has been dead thirty-two yeahs."

One of the most interesting Negroes in this settlement is Tonie Houston,* an old preacher, extremely gracious of manner and eager to be of help.

"I bin yuh in dis town fo dey wuz no big buildings an duh streets wuz all dut an deah wuz no pavement."

"Do you remember any of the people brought over from Africa?" we asked.

"Yas, I know heaps ub um. Deah wuz 'Golla' John Wiley, Golla' Jim Bayfield—he wuz bought by Mahse Chahles Lamar, and he sole im to Mr. McMullen. Den deah wuz 'Golla' Jack, 'Golla' Tom, 'Golla' Silvie, 'Golla' Chahles Carr, 'Golla' Bob, Chahlotte, Cain, an Jeanette, an 'Golla' Alice. Dey wuz all bought by Mr. McMullen."

When asked the meaning of so many "Gollas," he replied, "All duh people wut come frum Africa aw obuhseas wuz call 'Golla,' and dey talk wuz call 'Golla' talk." His knowledge of their language, gained by association with the Africans, was scant. Among the words he remembered were *musungo* tobacco, *mulafo* whiskey, and *sisure* chicken. A cow was called *gombay* [25g] and a hog *gulluh*.

To questions regarding the utensils, such as buckets, tubs,

* *Tonie Houston, Tatemville.*

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dishes, and tools, of these people, he answered, "Dey would make any ting dey needed. Dey made spoons, trays, buckets. Dey made piggins an mawtuh an pestle from a lawg uh wood. Dey would make wooden cuttuhs fuh meat an vegetubble an would dress some uh dem wid pretty figyuhs." [704]

For their meetings, he said "Golla" Tom or another would beat the drum signalling them to gather; then all would sing and dance in a circle to the accompaniment of the drum.[23] The drums of death would also sound, summoning to the "settin-up" or wake.[26] "Dey would have some hot drinks," recounted Tonie Houston, "sech as coffee an tea.[37] Den at duh time fuh buryin, duh drum would beat an all would lay flat on duh groun on dey faces befo duh body wuz placed in duh grave. Den all would rise and dance roun duh grave. Wen duh body wuz buried, duh drum would give signal wen all wuz tuh rise aw fall aw tuh dance aw sing." [18]

As to the magic of conjure, he had been well acquainted with a "cunjuh man" who, he said, was a native of Africa and could disappear at will. However, this man, Dick Hamilton, had died three years previously.

There had also been living in Tatemville "Golla" Jones Davis, an African, who, as affirmed by his relative, Solomon Davis, has not been heard of since his departure for his native land, some five or six years ago.

Richard Wright,* bent with age and rheumatism, talked at length about his childhood on the plantation, where he was one of seventy-five children owned by his "Boss." He attested to the skill exhibited in that day by the men in wood carving and the making of farm implements [704] and by the women in making cloth.

He was staunch in his belief in signs as he declared, "Deah's many tings wut's bad luck. Ef we come in duh house wid our hat on we hab tuh go back an den pull it off an den come in. Wen yuh clean duh house in duh day an

* *Richard Wright, Tatemville.*

GRIMBALL'S POINT

534 drum an fife an we made duh drum frum holluh beehive
[533] lawg.[25b] I tell yuh how we done it. Yuh cut duh lawg an tak a deah hide an stretch obuh duh hole. Den yuh cut a hoop ban dat could lock roun duh lawg. Den yuh cut strips uh deah hide an make bans tuh hole duh head cuvvuh tight. How yuh make duh fife? Well, yuh jis cut reed cane.

•322 "Lots uh udduh tings we make our ownsef," said the old
[283] man. "All duh fishin cawd made out uh deah hide, and we make mos uh duh house needs sech as cheahs an tables, baskets an buckets an stools, an sometime spoons an beds and cubbuds. Oh, deah's much I caahn tell off han."

115 Jackson's wife, who was not many years past middle age, came in about this time, greeted us, and sat down to listen.

787 "Wut dis bout signs?" Jackson laughed. "Sho I knows
825 a few. Deah's some dat foetell wut comin. Wen yuh see duh hawgs bring straw in deah mouf, it's a sho sign wintuh goin tuh be cole. Ef duh roostuh come in duh doe an crow an den go out, it's sho sign uh sorruh in dat house. Duh owl is
[763] a true messenjuh uh det,[44] an wen yuh see a bunch uh crows flock up, yuh jis watch out fuh a fewnul. Deah's many signs an wunduhs. Duh Bible tell us so. I had a buckeye
789 fuh many yeahs dat keep off bad luck. I use tuh have a hawse shoe ovuh duh doe uh duh ole house wut bun down,[11a] but I ain put one on dis un yet.

755 "Rootn?" he shook his head disdainfully. "I seen duh root man say he tak wuhrums an pins an tings out uh people, but I belieb it's some trick. I ain got no fait in dat stuff."

"But I have," put in his wife.* "Muh brothuh-in-law
754 wuz fixed by his wife.[15] Not muh sistuh but anothuh woman. He tun intuh a invalid an laid down helpless fuh twenny-five yeahs. None uh the medical doctuhs couldn hep im, an sev-
[759] ral root doctuhs wuz called in.[48a] One of um said nuthin
[758] couldn be done fuh im cuz the pusson that put im in this fix wuz dead an theah wuzn nobody tuh throw it back tuh. So

* *Della Jackson, Grimball's Point.*

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Wilmington Island

115 UNCLE JACK TATTNALL* AND UNCLE ROBERT PINCK-
226 ney ** are river men. For many years they have earned a frugal living by casting for shrimp or crabbing or fishing in the Wilmington River. Apparently they are in little fear of the elements. Winter or summer, at whatever hour of the day or night the tide is "right," they are on the water in their bateaux.

311 Many of the Wilmington Island Negroes depend upon the
461 river for their livelihood. In leisure hours, here as in other sections, skillful fingers carve or weave to pass the time away.
• 322 We were fortunate in being shown a walking stick (Plate
532 IIb)[A] carved some years before by an old fisherman of the
481 island.† The delicately detailed figure of a human being formed a third of the stick, with hair, features, fingers, and shoes carefully executed. The narrow thin figure stood stiffly gowned in a garment edged with a saw-tooth design.

124 For some time we had been anxious to obtain interviews with Uncle Jack and Uncle Robert, who were among the oldest inhabitants of Wilmington Island, in order that we might learn something regarding beliefs and customs that had been handed down to them. Until the present time, we had met with little success.

124 A barbecue to be held in the side yard of Celia Small, one
114 of the islanders, at last gave us the long hoped for opportunity of meeting a number of the residents at one time.

* *Jack Tattnall, Wilmington Island.*
** *Robert Pinckney, Thunderbolt.*
† *Property of Edward A. Sieg, 128 West Jones Street, Savannah.*

A, [See Category 322, plate following p. xxxii-B--Analyst]

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115 Uncle Jonah told us that he was eighty-seven years of age and that he had been born on a plantation on Harris Neck. He had remained there until after the time "uh duh big raid," he said and he had been in Sunbury for a period of about sixty years.

829 When asked if he could remember any of the slaves who had come from Africa, a faraway expression came into his eyes. Finally he offered, "Yes'm, I membuh two. Ole man Ben an Sally dey bote come frum Africa. Dey sho use tuh use some funny wuds. Wen it would tunduh, dey would alluz say it wuz 'maulin a bumba.'"

829 538 Uncle Jonah tried to recall some of the African stories he had heard in his youth. He knit his brows in deep thought. After a time he said, "I membuh heahin bout a boatload uh Nigguhs wut wuz bring frum Africa. Dey wuz kep hid in duh cabin till dey git tuh Sunbury. Wen dey let um out an [789] dey see dey wuzn in Africa, dey jis take wing an fly back home. Cose now, ma'am, I didn see dis but I heah bout it many times."

Another story that the old man told us was as follows: "Deah wuz two countrymen wut bote come frum Africa libin on duh plantation. One ub dem die an dey bury um widout duh udduh knowin bout it. Pretty soon he lun bout how he frien die an he make um dig um up. He say he wannuh say a few wuds tuh um. Dey dig up duh man an he speak tuh um an den put um back in duh grabe. It wuz all right attuh he say goodbye."[80]

754 "Uncle Jonah," we asked, "do you remember much conjuring in those days?"

The white head nodded slowly. "Yes'm, deah sho wuz cunjuhin, but deah's mo cunjuhin[15] in deze days dan deah wuz in doze. I heah bout it all duh time roun yuh."

115 322 764 Our interview concluded, we set out in search of Siras Bowen, who, we had been told, carved wooden tombstones.[70a, b] We rode down the sandy, tree-lined road until we came to the

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SUNBURY

115 Sunbury Baptist Church, a white frame building set back
322 from the highway against a background of verdant spread-
764 ing trees. The Bowen family burial ground was to the right of the church and here we discovered that Siras' skill in wood carving was manifested in many unusual markers.

764 These were wooden images (Plate XII) set on graves
322 that were close together. One resembled a large bird; an-
532 other represented a snake writhing upon a stand; and the third was the figure of a man, round and pole-like of body, with a head that resembled a ball and rudely sculptured features.[41a] Another Bowen marker was of clay painted yellow; in its surface was roughly cut the outline of an open hand with a small mirror glittering in the palm.

764 Most of the graves were decorated with possessions of the departed persons.[47] There were many glasses, bottles, and vases, most of which had been turned a shimmering purple from long exposure to the sun. For a time we wandered through the little cemetery, reading the inscriptions on the various tombstones.

115 The same day we visited another cabin on the dirt road
(342) leading back from Sunbury Bluff. We had already driven past the little two-room shack, painted green, its dark roof patched in many places, when our attention was attracted by a stout, middle-aged woman who was sitting on the porch idly playing with a long, dangerous looking knife. At once we reversed the gears and rolled backward to a stop. Near the woman was seated the husky figure of a young girl. She
(291) wore but one garment, a faded green dress which hung raggedly to about the knee. Beneath the skirt were large muscular legs that were twisted about the rungs of the chair. Long, staring yellow eyes looked out at us with disturbing,
(302) unblinking fixity. The girl's hair stood out stiffly in a number of tight little braids. She was slowly, laboriously stringing weights on a fish net.

The older woman spoke at first in a grudging, reserved

A, [See Categories 322 & 764, plate following p. xxxii-L--Analyst]

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gits tuhgedduh an stick duh hoe in duh fiel an den say 'quack, quack, quack,' an dey riz up in duh sky an tun hesef intuh buzzuds an fly right back tuh Africa." 667, 696

At this, we exclaimed and showed our astonishment.

"Wut, you ain heah bout um? Ebrybody know bout um. Dey sho lef duh hoe stannin in duh fiel an dey riz right up an fly right back tuh Africa."

Had Wallace actually seen this happen, we asked.

"No, ma'am, I ain seen um. I bin tuh Skidaway, but I knowd plenty wut did see um, plenty wut wuz right deah in duh fiel wid um an seen duh hoe wut dey lef stickin up attuh dey done fly way."

This story of the flying Africans seemed to be a familiar one, for it was later repeated to us by William Rogers,* who lived about a mile from Darien on the Cowhorn Road. We had been told that he had been a cabinet maker in his youth and still spent much of his spare time in the carving of a variety of objects. The old man was evidently well known in the vicinity, for upon inquiry neighbors quickly directed us to his house.

Because a short time ago a fire had destroyed Rogers' home and most of his possessions, we found him living in an unfinished cottage which was as yet unpainted except for the bluish-green trimming on all the window facings. In spite of the apparent newness of the house, there was a pleasant homelike atmosphere about it. Proof of Rogers' skill was demonstrated in scroll-work which decorated the porch and in a cupboard and fine square chimney in the dining room which the old man and his wife were building.

Rogers, who was seventy-two years old, was small of stature with copper-colored skin and alert black eyes. His manner was affable and friendly despite the fact that a recently suffered paralytic stroke had partially deprived him of the use of his hands. He told us that his grandmother had been

* *William Rogers, Cowhorn Road, Darien.*

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one-quarter Indian. While we were on the subject of Indians, he remembered a rusty part of an old Indian gun which he had found in the vicinity. Displaying this, he explained in detail how the trigger struck a piece of flint, thereby igniting the powder.

We inquired about his wood carving and he showed us some of the wooden figures about which we had been told. One of these, a spoon of cedar, was about a foot in length and had the roughly-sculptured head of a man on its handle (Plate IIc).[411c] A The head was square in shape, the features were only slightly raised, and the eyes were nail heads.[411c] Another item was a frog [411] which, with eyes of brass nail heads, crouched on a block of wood (Plate IVc). B The frog and the stand had been carved from a solid piece of wood [704, h] and lightly varnished.

As we left, the old man promised us, "Wen I gits muh hans back intuh use, I hopes tuh cahve a cane wid a gatuh on it lak duh ones I made long ago. Wen I do, I sho sen it tuh yuh."

We had no idea that we would hear from him again, but a few months later he wrote us that he had made a stick especially for us. This proved to be of stout cedar carved with a large alligator and topped with the bust of a Negro man cut all in one with the body of the stick and painted black to signify his race (Plate IVa). B The smooth, almost square, protruding skull of the figure, its small, high-set ears, broad mouth, blue bead eyes driven in by minute steel nailheads, and little short arms with four-fingered hands are all noteworthy points. The alligator's eyes are also blue beads driven in by nailheads.

After leaving William Rogers, we retraced our way back over the winding dirt roadway into Darien and from the town we drove eastward through a residential section. The houses here were substantial and attractive, surrounded by

A, [See Category 322, plate following p. xxxii-B--Analyst]
B, [See Category 322, plate following p. xxxii-D--Analyst]

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
St. Simon's Island

be recognized as African. However, the æsthetic taste of the race, which expressed itself in Africa in ceremonial dances, in song, and in carvings, had less opportunity for expression in the utilitarian lives led by the slaves.

Olmstead reports that "it is interesting to find in what ways the creative instinct continued to manifest itself," and goes on to quote a prominent Virginia planter as saying that his Negroes "never worked so hard as to tire themselves—always were lively and ready for a frolic at night." As in Africa, every possible piece of work was done to song; and it probably did not take the slave-owners long to discover that the output was greater when leaders with a gift for rhythm were appointed to regulate the work of gangs of laborers. Nor is it surprising that the slaves were expert blacksmiths, when it is remembered that Africa since time immemorial has worked in iron. Her deposits were so rich and so near the surface that comparatively simple methods were required to make the ore available. On this account certain tribes have always been skilled in iron-work, and the reason for the excellence of the famous grilles, balconies, and railings made by the slaves of New Orleans is obvious.

George D. Lowe, editor of the *Baxley Banner*, tells of a Georgia slave who could take a blackgum log and cut from it a perfect screw for the old-type cotton press, and also cut the opposite thread for the follower block—all this without laying out a line on the log, just using his eye. Mr. Lowe says: "There was another Negro slave owned in Twiggs county who was a famous stairbuilder, and his owner rented him out to men building fine homes as far away as Mississippi. . . . I have heard it said that he built at least one hundred stairways, never using a plan, but producing curved lines that no modern builder has approached in graceful beauty." At Incachee Plantation there is a wrought-iron basket made by a colored blacksmith for holding flaming fat-wood (pine) knots. I am covetous every time I see it. And in the plant of the Brunswick Marine Company, I am told, there are several mechanics trained in the old school who show unusual skill in metal-work.

During the last depression, when there was no work for the Negro cabinetmakers and carpenters, whittling was the inevitable pastime for Willy Rogers, of Darien and Lonnie Davis, of St. Simon's. (Illustrations 20 and 21). Both made a number of canes which were ornamented with alligators climbing their length. These wood carvings are obviously in line with West African tradition, and indicate that the sculptor's art is only dormant in the race. Given leisure enough to eat, and greater respect for his own mode of expression, the Negro might again take to the

A. [For Illustrations 20 & 21, see Categories 326 & 323, plate facing p. 113--Analyst]

9: Parrish B-4,5 (ca.1916-1941) 1942
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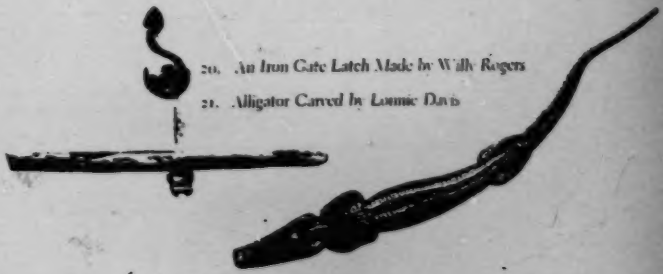
18. *A Bronze Head Dug up at Ife in 1938*

19. *Its American Counterpart*

326

322
532



20. An Iron Gate Latch Made by Willy Rogers
21. Alligator Carved by Lonnie Davis

[facing p. 112]